[Traditional Culture]

/51 cont./ These ceremonies, which seem to have been a mixture of religious and secular rituals--such as the Oheokoti, to which we have already referred--have as their central figure the Koixomuneti or doctor-sorcerer, who, wielding a gourd rattle (Itaaká) and a tuft of feathers (Kipahê) invokes /52/ the spirits of the dead or Koipihapati and through them effects cures, pacifies the forces of nature, and performs all sorts of exorcisms. (86)

86. Although today the activity of the Koixomuneti is much more limited and his prestige much less, we can get an idea of his importance among the Guaná groups, especially among the Terêna, by studying certain myths, such as "Ivoióneti." (Cf. Altenfelder, 1949.)

The importance of these annual festivities to Terêna society--aside, of course, from their manifest function (87)--,

87. The concepts of manifest function and latent function are used here after Robert Merton (1951:61-64).

becomes clear when we analyze the role of that ceremonial complex in the maintenance of tribal solidarity and the strengthening of group consciousness, or, in other words, its latent function. The preparations made by the community are so intensive that they demand the participation of the

/407 cont./
585 standing near her. The bridegroom now sits down beside the
273 bride, whereupon the latter exchanges her bottle of caña with the bottle of the bridegroom. /408/ The bridegroom's family then goes home and drinks up the bride's liquor. The bridegroom remains in the bride's hut and empties the other bottle with her family. The marriage ties are knotted by this exchange of the
591 two bottles. The husband always remains in the family hut of his
595 wife. If there are more marriageable girls there, he takes a second wife, but no ceremony takes place in connection with this.

796 Upa a ne voty. Festival of the seven stars. This great festival of the Terenos is celebrated in the month of April. A week before the festival two old men go from hut to hut: the one arranges for musicians; the other invites the men for the scheduled
[273] night. The guests must provide everything necessary, especially caña, before the festival, for the more there is to drink, the more splendid the festival. On the scheduled night, between one and two o'clock, all the men gather in the festival plaza. One of the oldest men stands in the middle of the plaza, holding a lance in his hand; the others squat on the ground, forming a circle around the old man. Then the old man speaks, his face turned toward the east: I am the grandfather of all the chiefs who live in the east! He then enumerates all the names of the latter known to him. Then he turns to the north, then to the west, then to the south, and repeats the same thing. In this way he pretends to be the grandfather of all the important men of the
[82] world. He then looks toward the sky and asks the seven stars for
[282] rain and implores them to protect his people from war, sickness, snakebites, etc. This prayer lasts for some hours. As soon as the prayer is ended, the old man lets out a howl, whereupon the whole company jumps up, howls, rattles, shoots, and makes a terrible noise with all sorts of instruments. The old man then goes home, while the company goes around the plaza with shouting and up-
796 roar until dawn. Four to six small leaf-houses are built around
533 the plaza for the musicians. Toward six o'clock in the evening the above-mentioned old man gives a sign with the yntaca,